MASSARTS · MAGAZINE

COMPLIMENTARY

APRIL 1983

Eventworks 7 will open its festival series on April 6th this year, and will close April 30th. A unique festival of performance, video, film and music, it has attracted a wide variety of established and new artists, both local and international.

What began seven years ago as a small happening/experiment by students at Mass. College of Art, *Eventworks* is now an established and respected program in the New England Art World. From the participating artists to the audience and press, the response to these events has been overwhelmingly positive.

In the past, Eventworks showcased unknown artists, working in unfamiliar ways, many of whom are now considered to be the vanguard of the contemporary arts.

Working with established artists also provides an excellent educational opportunity for those students who help produce, direct and lend technical support to the works of the professional guest artists.

This year's Eventworks is sponsored by the Mass Art SGA, The Boston Film and Video Foundation, Institute of Contemporary Art and the Canadian Consulate. The producers are San Shoppell and Laura Hanifin of the Studio for Interrelated Media. Most of the performances will take place at Mass Art but some are located at other locations around the city.

Listed below is the schedule and location of events and a phone number for more information (731-2040).

April 6/7/8/9
T.V. House by Laurie Peterson/Linda Price
Opening April 6, 6–8 pm, Daily 1–4 pm Overland

April 13 and April 14
Tim Brooks — Video/Film by Area Independents
8 pm/$2/Longwood****
Lisa Steele* at I.C.A.

April 15
A. A. Bronson for General Idea* at I.C.A.

April 16 and April 17
Dan Mydlack, Holly Anderson, John Levin
8 pm/$3/Overland
Lisa Coen, Gina McLaughlin, Manuel San Gabriel, Deborah J. Winston
109 Kingston St., 6th Floor
3–9 pm/$3

April 19
Modern Dress, J. Foley
8 pm/$2/Longwood

April 20 and April 21
Polare Levine
Boston Flat Company
8 pm/$3/Overland
Installation: Jay Havinghurst, Thompson Gallery, Longwood, Rick Wolff
8 pm/$3/Longwood

April 22
Skeleton Crew: Fred Frith/Tom Cora, Shut Up!
9 pm/$5/Longwood

April 23
Kathy Rose**
8 pm/$5, $4 BF/VF Mem., Longwood

April 24
Uri Levi***

April 26
Vitamin Christmas, Nathan Shapiro/Max Howard, Dokument Projekt

April 27
V; Production Club, Arms Akimbo
9 pm/$3/Longwood

April 29
Sam Kimball, James Mahan, Ean White, Julie Mines, Mark O./Leslie, Vision/Decay****
9 pm/$3/Overland

April 30
Birdsongs of the Mesozoic, David McMahon, Radical Entertainment Development, Martha Swetzoff

Mass Arts Magazine

Gary Gibson, Editor in Chief '83

David Curran, Arts Editor '83

Stephen Popp, Production Editor '84

Arthur Edwards, Advertising Editor

Paul Muller, Publisher

Eventworks 7 takes place at
Massachusetts College of Art
364 Brookline Avenue
except where noted

*sponsored by
The Canadian consulate and ICA at 955 Boylston
$1 MCA $2.50 ICA $3 GEN

**sponsored by BF/VF

***takes place at MIT (pool)

****sponsored by The Video Association
produced by Laura Hanifin, San Shoppell
Studio for Interrelated Media
design Jonathan Pierson 353-0848
for more information 731-2040

Self Portrait

Two young
flowers
in my care
have
a
long
way to grow
they
think
they
don't want
my
water
anymore

I see texture
taste color
rhythmic lines
flow from my
pencils tip

I
need
to reach
inside
for
time alone

The flowers
still
need
water.

by Susan Hersch

MASSARTS MAGAZINE: COVER

This months cover photo was created by Bolling Powell. The model is Kathleen Kay.

Bolling Powell is a recent graduate of Mass Art. In a short period of time Bolling has proved himself as a highly efficeint and proffesional fashion photographer.

About his new found, lucrative career Bolling Powell had this to say.

"There are many people in my network of professional friends that have made our success possible. In my early days at Mass Art I meet Dick Smith, my partner now. He had all the technical background needed to produce great photos. Thanks to Nick Nixon and Gus Kayafas. But if it was up to Mass Art they would have us working at Cityside as busboys. We went out seeking information about making photography a career for ourselves. With the help of Paul Muller we were able to get the needed information in getting us started in a career in photography. To all of you students at Mass Art; The information is there you have to get it yourself. Edit it. Don't take everything as Gospil. Find out whats going on in your field. The people are there to help you and they are not necessarily the Heads of the Department."

"I'm a beginner now, but just you wait."

Mrs. J. Wilkinson Prescott, Arizona

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Art Down Under

by Christine Demers

Lilli Ann Killen Rosenberg is a Boston-based artist whose work is internationally known and appreciated: working with concrete and mosaic, she has created a public art that is unique and versatile. Her technique is to embed a variety of materials in concrete using color and texture, sometimes carving into the concrete or casting with it. This medium is virtually indestructible and exists well in an environment that allows viewers to experience its tactile qualities. From murals to sculpture she uses this technique to make lasting and colorful changes in the environment.

Some major examples of her work are in Boston, such as the *Celebration of the Underground* located at the Park Street Subway Station. This is a large mural depicting the history of the first subway to open in America. The mural shows the flowing pathways of tunnels and patterns of trolley tracks connecting the different neighborhoods and opening out onto the city streets.

One of the central forces in the work has been community participation and involvement. She believes in people expressing themselves through their environment. A good example of her ability to integrate community, environment and artistic concerns is the Bétance mural located in the South End. Working with residents of the Villa Victoria housing development Lilli Ann developed an overall design, and then had children and adults make hundreds of clay pieces to go into the mural.

The mural reinforces the identity of the community and has become a neighborhood meeting place for cultural events, community gatherings and celebrations.

The same is true at the Judge Baker Clinic in Children's Hospital. Working with both the staff and the emotionally disturbed children there undergoing treatment, they shared in creating a visual and kinetic adventure. Viewers can see themselves in mirrors, find recognizable objects such as magnets, marbles, words and numbers.

Lilli Ann Killen Rosenberg's interest in public art stems back to her childhood. Growing up in Los Angeles, she came across Watts Tower, and was immediately enchanted. Watts Tower is a huge concrete structure built over a span of thirty years by an Italian Mason. It is a fantasy like structure of organic shapes, tiles, mosaics and found objects. Inspired by Watts Tower, she came East and studied ceramics and architecture at Cooper Union in N.Y. She began to teach art to children at the Henry St. Settlement in N.Y. and became a forerunner of the mural movement in the '60's. In 1968 she published a book called *Children Make Murals and Sculpture*.

Gravitating towards primitive and folk art, Lilli Ann has always been interested in art that's incorporated into the environment, such as Egyptian or Persian art. Children's art has also been a source of inspiration. One of her goals is to have her own art "someday be as free as children's art." She says about her own art "the strength and richness of what I do is dependent upon the participation, mutual trust and understanding of many people working together. As an artist my goals are to enhance the quality of my own expression in this way." She also feels there should be a close relationship between galleries and community art and does not like the isolating tendencies of the gallery format.

By working with people directly in the community, Lilli Ann foregoes the usual prestigious location of public art and opts for a communication on a less grandiose scale and budget than "official" public art.

Much research and planning goes into her murals. *Celebration of the Underground* took months of research about underground transportation as well as the history of the site. Information and materials were

gathered from many sources including geologists, historians, MBTA motormen, mechanics and architects.

Her most recent commission was for a daycare center in Philadelphia. It is 36′ long and 18′ high, entitled *Celebration*.

In an age where art reaches out less and less and touches fewer and fewer, it's a rare treat to find an artist whose energies go into making art "for the people."

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Through a Prism

The red school building
grey asphalt
high
windows —

The small child sits
at her tiny desk.

Vibrant strands
of color
swell around her
green leaf
and heady yellow
mud brown dull hills
round the dark corner

black edge of trees
reaches on
through crowded
time.

by Janet Wolahan

After Viewing J. Turrell's Sculpture at Whitney

Poseidons precipice on a flat plane
feel the space surround you, missing you
veiled opening of a delusion
tip of the free fall
grope its innards
touch the field of hollow
vast and vague and wondrous
Enter the moment

Alvina Laudani

You're bright and happy so much of the time! So much enthusiasm for little things you have. You're always pondering, asking, willing to learn. You trust my answers to be right, and if they don't seem to answer your questions you just ask again, until I give you answers you can understand. In your simple words, though, I find truths that my own vocabulary confuses.

Lots of hugs and kisses, smiles and tears, I get from you every day. You have so much trust in me. You make assumptions and you take liberties. It's okay, I love you for it! It makes me very happy to have your interest, I'm honored to be a friend of yours. I am here for you, you are such a joy. I love you, little child.

Karen

Thanks Tom

A Mass Art education without the benefit of Tom O'Hara's teaching in design and illustration is not complete. Before I ever had had a course with him I had heard many stories about him. They created quite a picture in my mind, a picture that seemed very hard to live up to. But he did live up to his reputation when I first had an illustration course with him and he still does.

I've been under his wing these past two years in major classes and electives. His presence is a constant source of encouragement, direction and inspiration. Discussions with Tom always make me feel better. I fear his secret of quiet attention and concern is too well kept.

While his professional career as an illustrator, documentary artist and a painter don't escape recognition, the Tom O'Hara I've known in the classroom as other students have for years seems to be overshadowed to those who have not had the opportunity to learn from him face to face. No matter how much his accomplishments in these other areas are hailed to the public, I will always remember what I believe to be his greatest asset, that is his ability to become a friend and valued advisor to any student who walks into his class with open ears and a receptive mind.

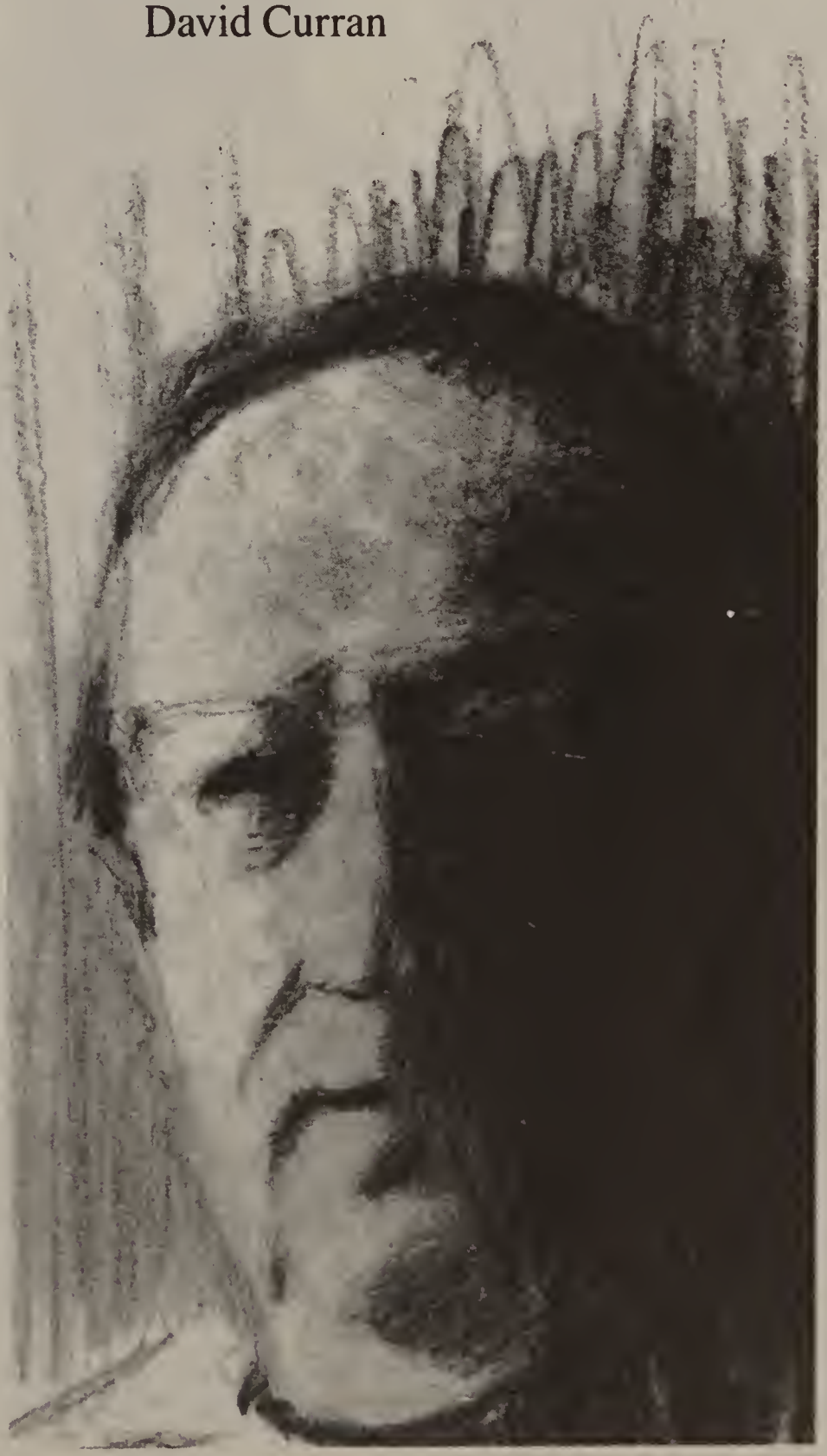
Tom has characteristics that are sorely needed by many professional religious people I've known. He always finds time to listen, he calmly evaluates the problems and in his soft spoken manner delivers advices with a consistency of direction that is very rare. He doesn't have to teach yet how could a person leave a profession that offers the personal rewards that develop from this kind of effort. Tom admits to a selfish attitude about his teaching, saying he can get much more out of this lifestyle than from the pressures of a career as an illustrator.

His teaching is anything but selfish and the return he gets from his goodwill has to be a fraction of what he puts into it. I've seen some of that fraction as Tom has shown us the development of many of his past students. While developing their careers they take time to let him know where they are in their art.

When I realize the number of people who have already gone through this same teaching and he still speaks well of them, it makes me wonder how I could possibly be remembered even while I'm still in school. Tom has always made me feel that my work was good, and has taken pains to be sure that I knew it was somehow unique.

Professors in this area of education are very lucky to have the opportunity to watch developing artists. Such a great deal is revealed, changes that take place are impossible to hide and to be sure, need the special nurturing of a qualified professional. Thankfully I've found Mass Art to have its share of this type of individual. I'm grateful to all of them. With Tom O'Hara I feel that these qualities are so deep in his personality they must be inate, making them hard to pass on, but I think we should try. I wonder if he gets in trouble for not wearing his collar.

David Curran



Grandma & the Seven O'clock News

by Monika Anderson

"No Grandma. The people in the T.V. set can't look into our room."
"She won't believe you." my sister said.
"They are looking into T.V. cameras and their picture is transmitted through the air. In radiowaves that we can't see, but they go into the T.V. through the antennae and become a picture."
"Oh" grandmother said, not believing a word.
"Good evening" the newscaster said and nodded at his audience.
"Good evening" grandmother answered.
"He can't hear you grandma." I said.
"She won't believe you." my sister said.

Every night grandmother dressed up in dress and scarf, thick dark nylons and pretty shoes before she turned on the seven o'clock news. She wanted to look her best, because in the high chair before the T.V. she would be fully visible from the T.V. screen. Every night she greeted the newscaster and listened to what he had to say, nodding occasionally so that he would know she was an attentive listener.
"She was already old when television was invented." mother explained. "It was hard to understand novelties then, and you know grandma isn't that clever when it comes to technical things."
"He really can't see you grandma." I tried.
"He's looking right at me." She argued.
"Let her be" mother said. "You know she's as stubborn as a red pig when she makes up her mind about something."
"But it's so funny, they can't see her, she gets all dressed up to watch the news, and she talks to the T.V. when she thinks no one is around to hear her."
"Let her think what she wants, that way the T.V. is sort of company to her when she's alone." mother said.
"This concludes tonight's news." the newscaster said, "Have a good night."
"Thank you." grandmother said.

Fausto D'Amelio

Artists on Ice

1982/3 was Mass Art's first year in a viable hockey league, the New England Small College Assoc. The team played above their heads for most of the season and the record was a respectable one for a rookie team, 4 wins 10 losses and 3 ties. The Artists' losses came at the hands of teams that have been established for quite some time: Brandeis Univ., Clark Univ., and Tufts Univ. to name a few.

An intense rivalry has developed between Mass Art and its neighbor Mass Pharmacy. Although Mass Pharmacy won both games, they worked hard for every goal and said that Mass Art was a tougher team than anyone had expected.

The Artists' high points of the year were their wins against Mass Art's old rival RISD, who was beaten and tied, 8-2 & 3-3, by Mass Art. Other wins were against Emerson College and Central Connecticut State University.

The CCSU team from West Hartford was Mass Art's last game of the season, and a more than welcome, hard fought for win — it's always nice to go out on a high note. The Artists beat CCSU twice this year, 3-1 & 8-6, with stellar performances by Dana Colley, Rick Enos, Ed Foster and goalie Jim Warner.

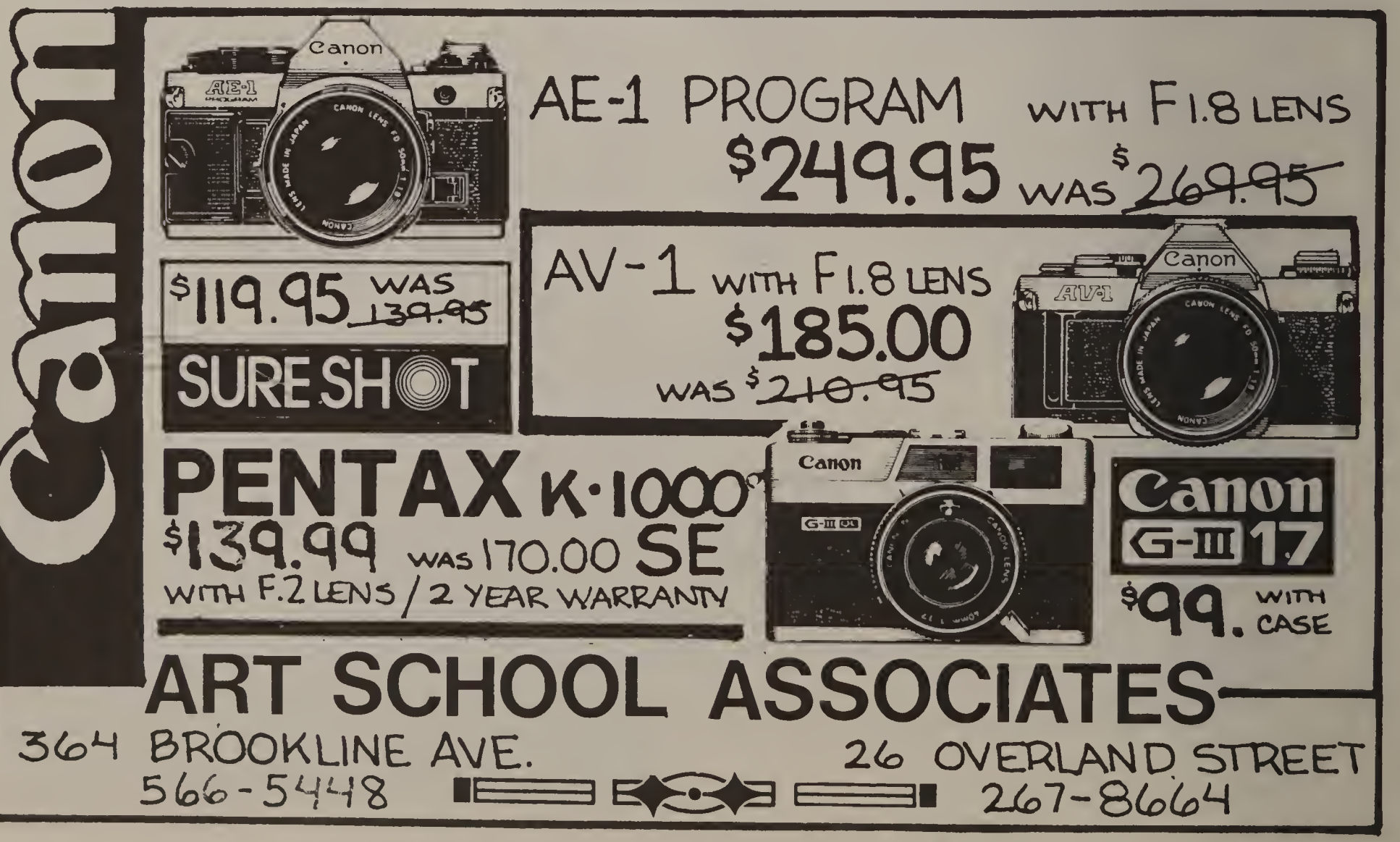
This year bids farewell to Mass Art's starting goalkeeper Jim Warner (IL) who is one of the team's cofounders along with Rob Cox. Also entering the role of alumni are Mark Hunt (PA) and Robert Weeks (GD). But Coach Bob Cox (Rob's dad who donates his time to the school), says that his team remains strong for next year with defensemen like Dana Colley, Brian Cyr and Tom McDevitt and skaters like Ed Foster, Rick Enos, Rob Cox and goalie who is gaining his confidence, Dean Rantz.

The team would like to thank the S.G.A. for their support, Paul McCaffrey for his collegiate guidance and Coach Bob Cox for his time and patience with an infant program. Also thanks to the sponsors who donated monies to help us survive.

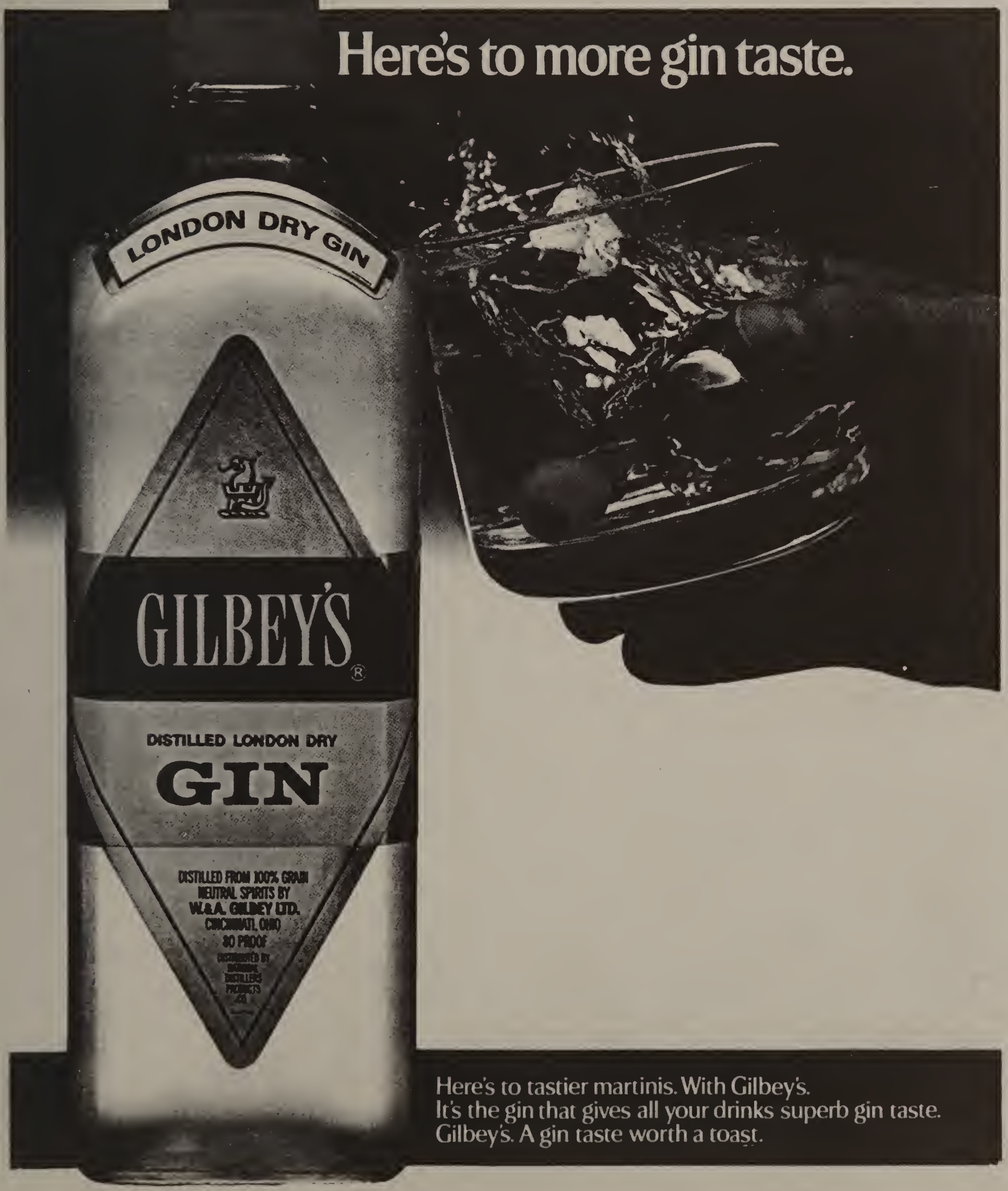
Rob Cox

Clippings stashed
stirrings from the phonograph
roots of passion misplaced

Alvina Laudani



Here's to more gin taste.



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Gilbey's. A gin taste worth a toast.

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